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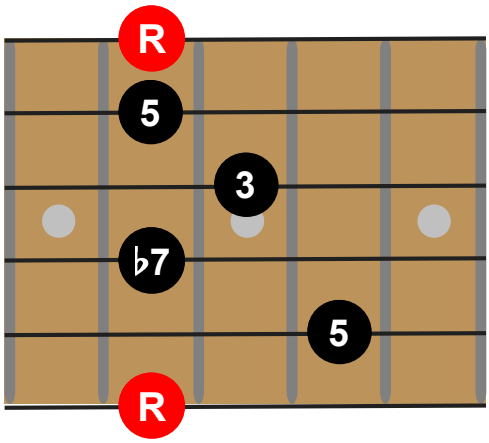
Easy BLUES FUSION Guitar

INCLUDES TAB

DVD VIDEO

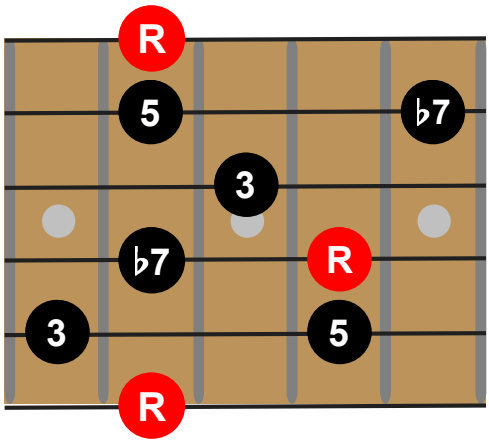
Learn killer blues fusion guitar licks, includes lessons, jam track and tablature!

Levi Clay's Easy Blues Fusion



First up we have the Bb dominant 7 chord in "position 1" or using the "E Shape".

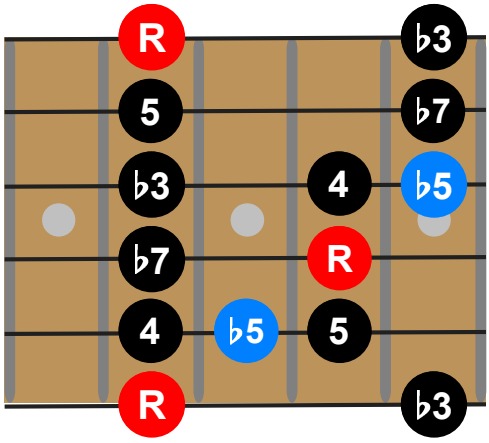
The root (red note) is played at the 6th fret.



Next up is the full dominant 7 arpeggio shape in position 1.

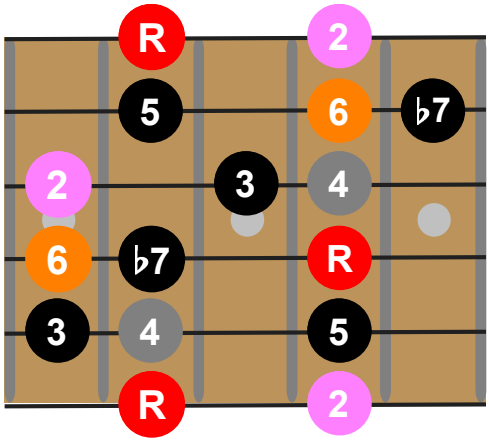
As you'll see on the video I believe it very important that you know where each interval in this shape lives.

Remember that an interval is the distance between two notes, in this case the (red) root note.



Now we have the minor pentatonic scale, the staple of any blues improvisation.

I've included the blues note (in blue) which means this scale has some added "grit" compared to the dominant 7 arpeggio as both the b3rd and b5th differ greatly in sound from the dominant 7 sound.



Lastly we have the fuller sounding "Mixolydian mode" - The major scale but with a b7.

On the video I talk about colour tones a lot, so to demontate that I've used colour in the diagram so ou can see the difference between arpeggio (or chord) tones and mixolydian scale tones.

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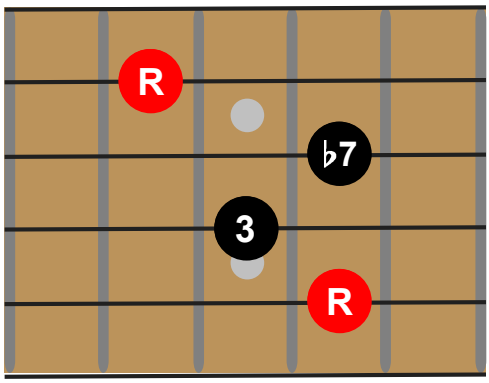
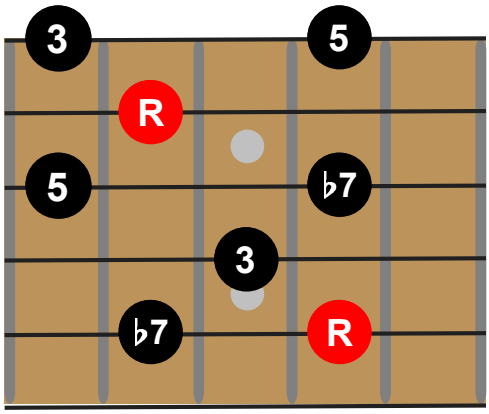


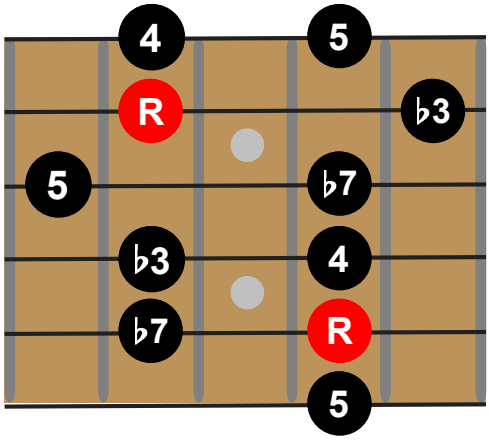
Moving up the neck now, we have a Bb dominant 7 chord in "position 3" or using the "C shape". This time the (red) root note is played up at the 13th fret.

Its worth trying to play this shape for an Eb7 (root 6th fret) and an F7 (root 8th fret) to get comfortable seeing this shape in different keys.

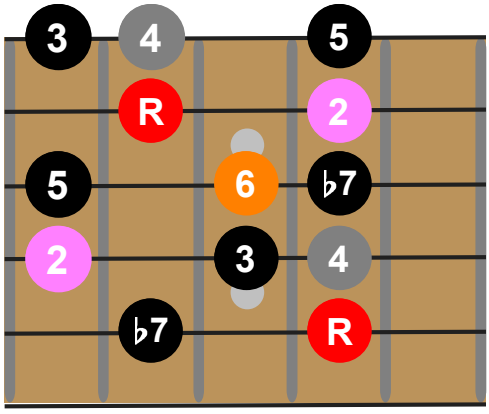


Now I've padded that chord out with the full arpeggio which, as you see on the video, is a great source of melody as it is.

Remember that you should be comfortable doing this in any key too.



Here we have the minor pentatonic scale in the same place on the neck. It's important to remember that while this shape doesn't have the 3rd in, it's still a shape that I'll call upon when visulizing a dominant 7 chord in this position.



As with position 1, I've used the same colour scheme so you can see which notes are "mixolydian scale tones" and which are arpeggio notes.

This position also gives us another part of intervalic control as when I play the 2nd in this position I'll often bend it up a tone to the 3rd. You can do that with any "pink note" in this booklet.

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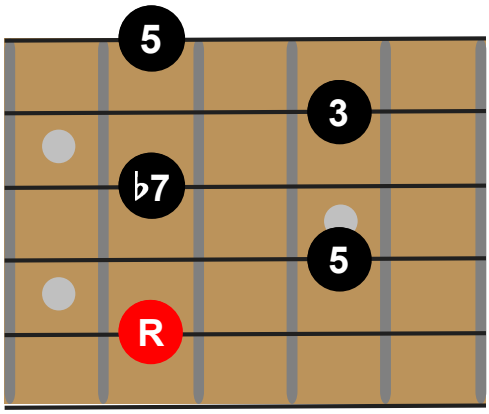
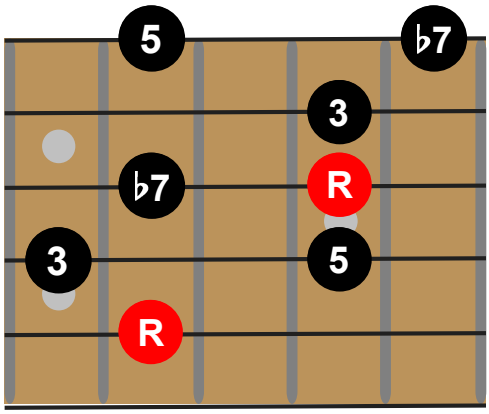
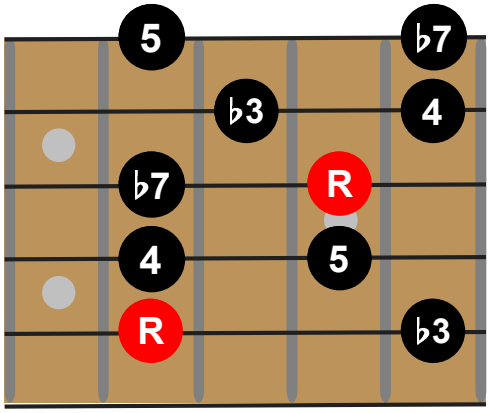


Our final position is up at the 13th fret with the root played using the first finger. This is often the second barre chord learnt and is a great way to learn the notes on the A string.



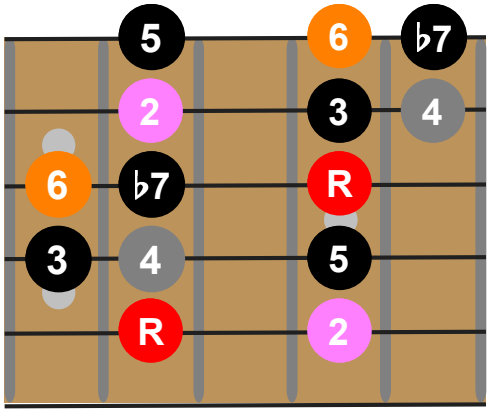
With the added arpeggio tones we're presented with a good exercise in finger rolling. I personally encourage you to "roll" the 3rd finger from the root to the 3rd on the G and B string instead of using the 4th finger.

It's important that the notes don't ring into each other though, so take care.



This is the tried and trusted minor pentatonic scale which I'm sure you all know.

Remember that we see this in relation to the chord at the top, but the b3 gives us a dirtier blues sound when soloing.



Finally we have the full mixolydian shape in this position.

When you're comforatbale with this try linking all 3 shapes together, first in Bb, then in Eb and finally in F.

Easy Blues Fusion

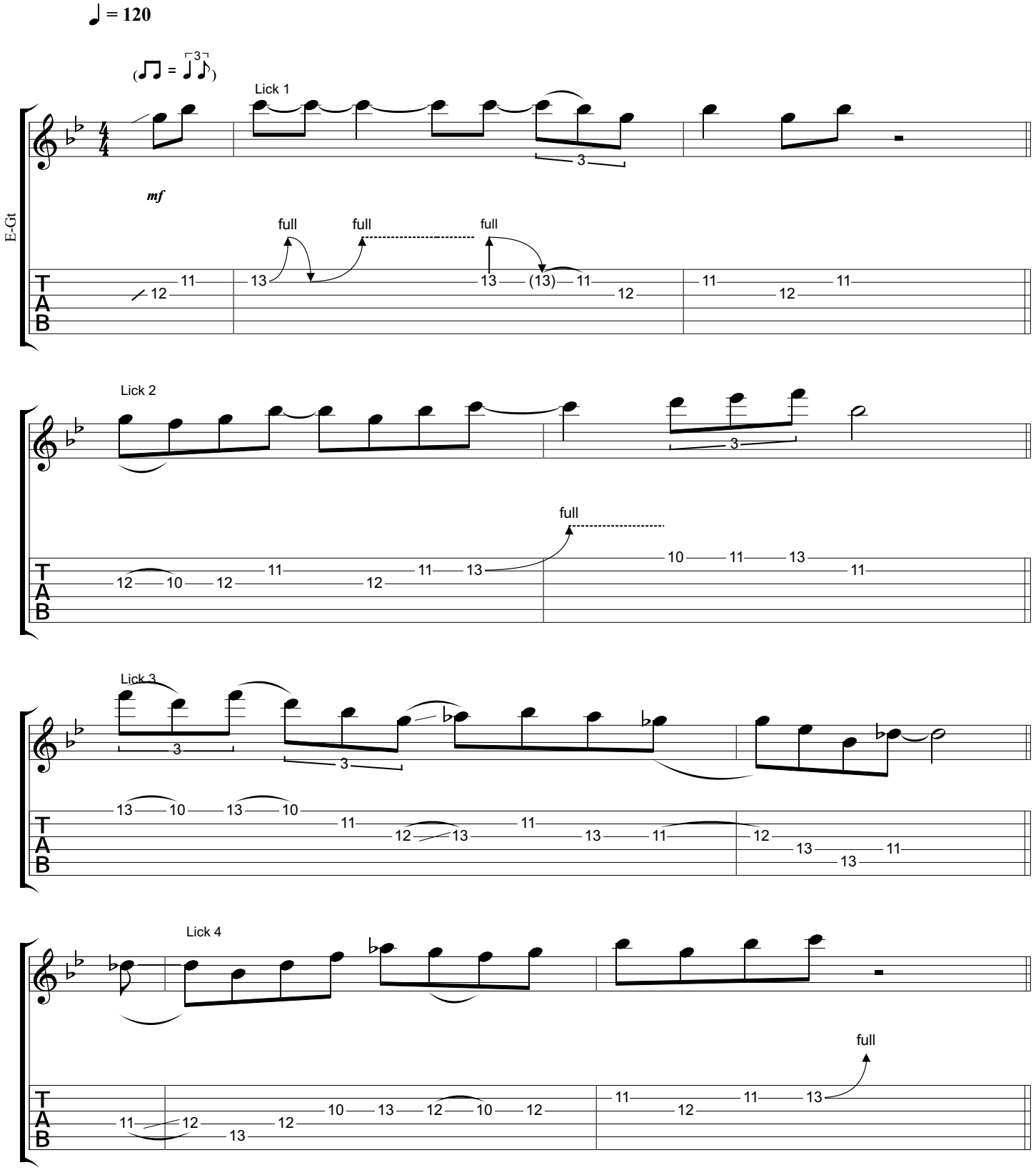
Position 1 Licks

♩ = 120

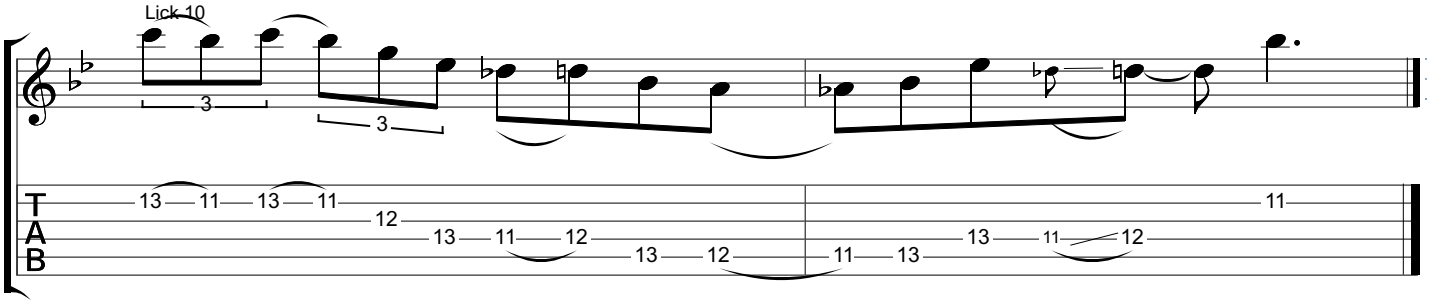
Lick 6
¼
½
Lick 7
Lick 8
Lick 9
¼
full
Lick 10
full
full
full
full
full
full

Easy Blues Fusion

Position 3 Licks



Lick 5
Lick 6
Lick 7
Lick 8
Lick 9
full
T
A
B


Lick 10
3
3
T
A
B
13 11 13 11 12 13 11 12 13 12
11 13 13 11 12 11

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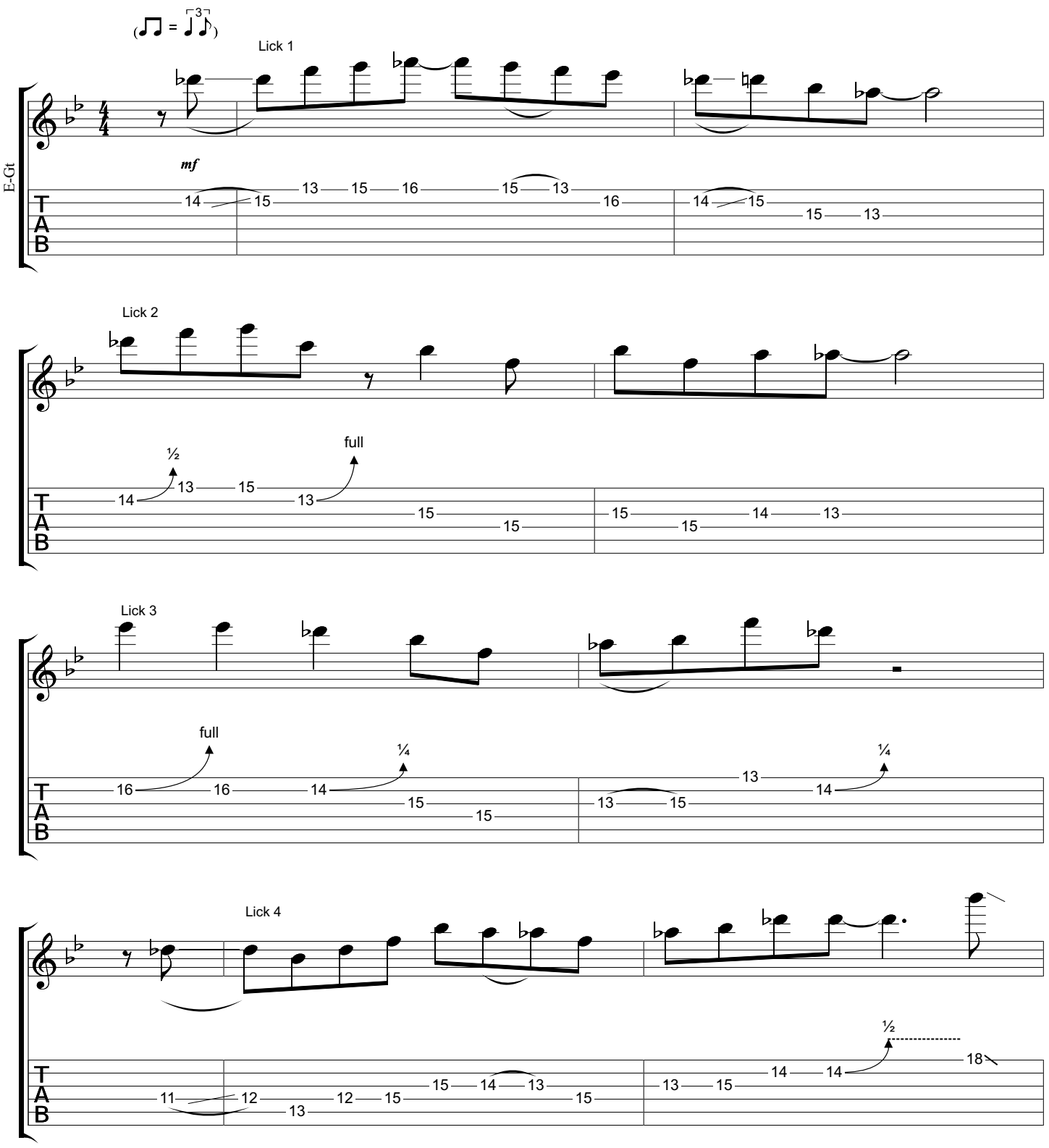
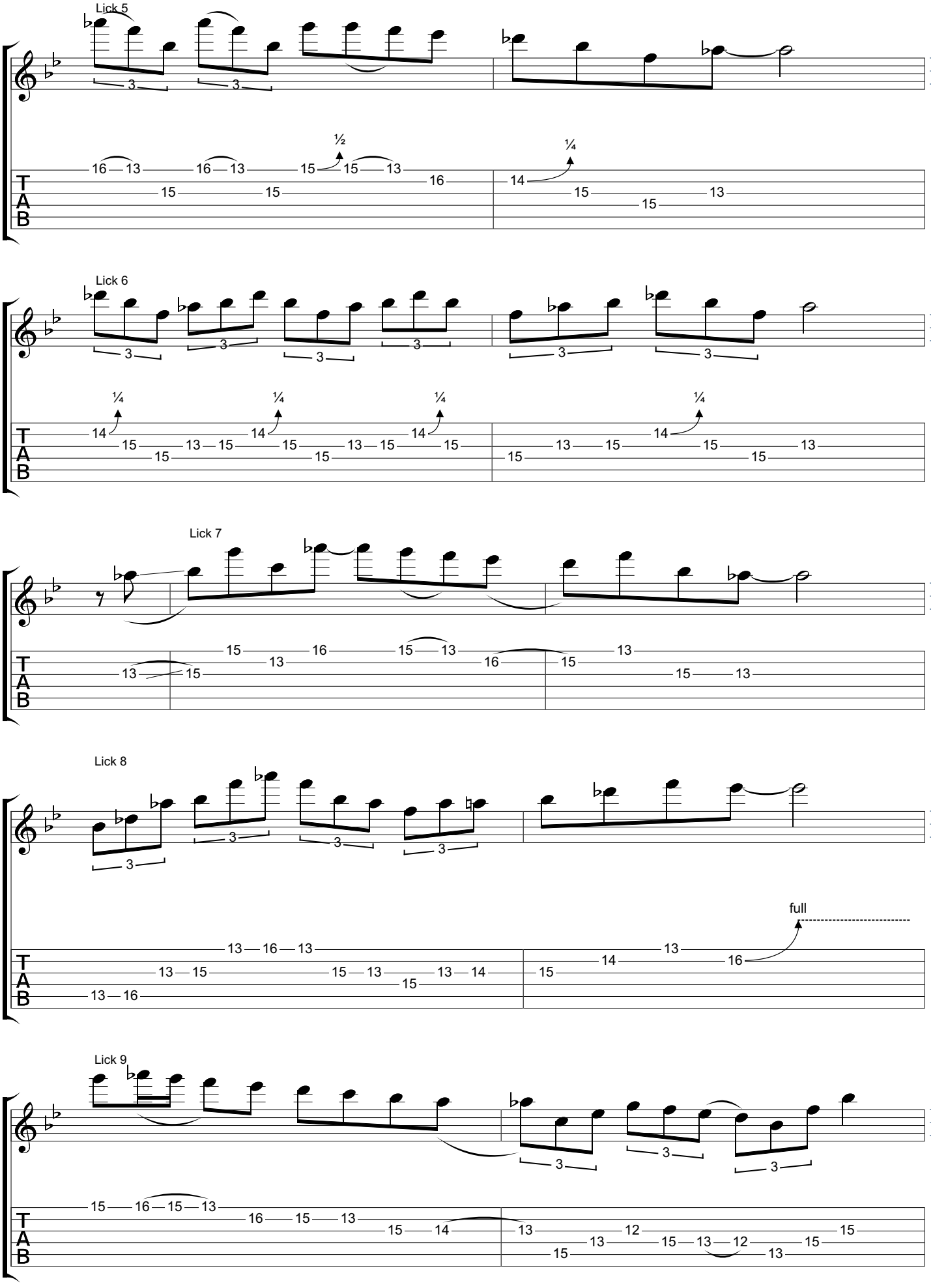
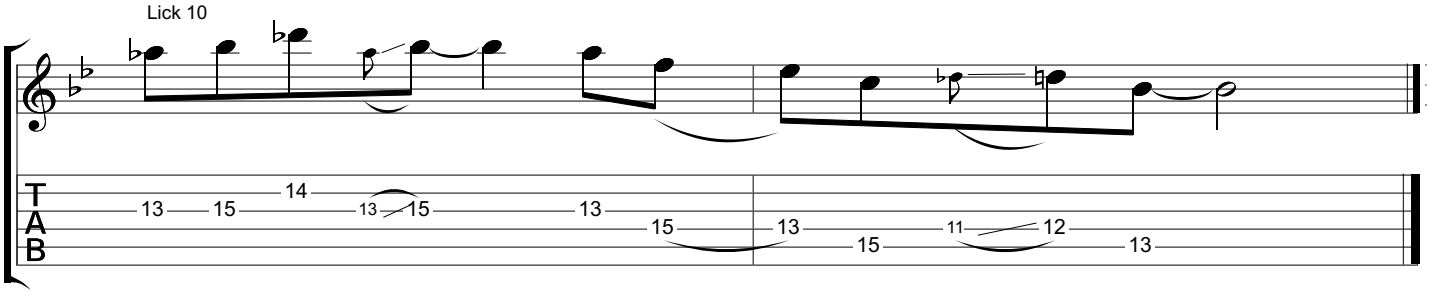
Position 4 Licks

♩ = 120




Lick 5
Lick 6
Lick 7
Lick 8
full
Lick 9
T
A
B


Lick 10
T
A
B
13
15
14
13
15
13
15
13
11
12
15
13

Easy Blues Fusion

Outro Solo

Standard tuning

♩ = 160

Bb13
(Bb7#5b9)
Eb9
Bb7
F9
Eb9
Bb7
F7#9
Bb7
full
full
full
full
T
A
B

Eb7
full
full
¼
Bb7
F7
full
full
Eb7
Bb7
F7(#9)
Bb7
½
(Bb7alt)
Eb9

Bb7
F7
full
full
full
full
¼
Eb7
Bb7
F7(#9)
¼
full
Bb7